breaking and entering

ART AND THE VIDEO GAME

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709.05 H874b TEIN 2006

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DECEMBER 10, 2005 → JANUARY 28, 2006

PACEWILDENSTEIN

545 WEST 22ND STREET, NEW YORK, NY 10011

709.05
H874b

breaking and entering: A USER'S GUIDE

It is only in isolate flecks that
something
is given off

No one
to witness
and adjust, no one to drive the car

—William Carlos Williams, "To Elsie"

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JUL 05 2006
THE COLUMBUS COLLEGE
OF ART AND DESIGN

Every exit off I-95 is the same in western Massachusetts. Every exit empties into the same small and forgotten mill town, into the same late spring day. This was true last May, on the day that I drove from New York to visit Ben Jones and Jessica Ciocci, two members of the artist collective Paper Rad, (Jacob Ciocci, the third member and Jessica's brother, was away at school.) Their house, hidden on a back street, was a house I had passed countless times driving through this part of the country. For this reason, I suppose, I find it difficult to describe with any specificity. The house is two stories high and surrounded by a small yard. It is painted a dull yellow, or perhaps it is brown. There are similar houses nearby and cars parked along the street. I do not remember if there is a sidewalk out front or not.

If this were a video game, the narrative would continue like this: Knock on the door. The door will open. Enter the room. And if this were a video game, the door would not be a door but a portal; the room, a chamber. The drawings and rainbows and yard-sale assemblages that proliferate across walls and doorways and windows, displacing daylight with the pulsing brightness of the artificial, could be absorbed too as weapons, or sustenance, currency, or death. The world would be colored and promising, and hidden and self-sustaining. And Ben Jones, who is standing at the door, leading you through rooms and up staircases, would be the keeper of all this.

One must wonder, passing here, how such happy contagion could spread from ground so barren. That these roads, whose empty wandering once foretold desolation and depletion, might open into a newly made world of such strange brilliance would make anyone who has driven this way question how she got here.

The boundaries between the fictional and the real have perhaps never been more difficult to define than in the digital age. An unremarkable doorway in western Massachusetts stands as clear a marker of that divide as any, facing in as it does upon a self-contained, self- generating world and out onto the abandoned roads that traverse a decaying America.

Each of the works in this exhibition operates within this threshold—at the interface between material reality and digital illusion. Although a great deal of work is being created in the digital medium, the video game is unique in that it allows users to experience the digital world through the enclosing sensations of light, sound, and interactive movement.

The projections and installations exhibited here are scaled to encompass the viewer, amplifying the experience of the game. The artists are part of this game too and would as well be called players as artists. They might easily be categorized as performance artists and their work as documentations of actions taken. Surely play is the most primary form of performance; it is the way we teach ourselves how to act in the world.

In these works, play is process. Play as it applies to video games might best be defined as an activity of movement; characters jump, spin, and attack their way through levels, allowing the player to imagine himself moving through space and in so doing allowing him to imagine the digital realm as an inhabitable and negotiable space.

The idea of space as a construct of movement is not new. Since the introduction of the railroad in the late nineteenth century, we have understood the world by the ways we move through it. Everywhere lie the remains of these worlds; the railroads that settled this country and the system of highways that followed, drawing cities out into suburbs and dead-end roads. The relocation of the social and commercial to the digital has designated a new public space, making vestiges of sidewalks and roads and cinemas.

> *Telecommunications...will not supplant highway/railway space, but instead these two domains will co-exist side by side in all their radical incompatibility. It is within the dislocation of this "unthinkable" interfacing that the present must be conceived: a planetary data-communications network physically implanted into the decaying, digressive terrain of the automobile-based city.*[1]

A successor in many ways to the railroad and the automobile, the video game was a harbinger of that relocation. The digital revolution gave birth to the video game in the early 1960s, most likely at MIT, where a Digital Equipment PDP-1, one of the first computers to have a screen, was commandeered by Steven Russell to make a primitive game called *Spacewar!* It took nearly a decade for that game to get out of the lab and into the arcade in the form of *Computer Space*. The very next arcade game, *PONG* (1972), would start the video game revolution. By the mid-1970s, *PONG*'s manufacturer Atari was selling home consoles by the thousands. These video games trained ensuing generations to interact with digital interfaces, making possible the development of a digital society. Today, the $10 billion dollar video game industry is larger than the film industry, driven by networked console games and MMORPGs, massive multiplayer online role-playing games that literally displace users "real" lives with hours spent interacting in a virtual landscape.

The goal here is almost always to create a more immersive experience, to distract the player from the divide between subject and representation. Because the digital has made it possible to stand in one place and act in another, it is increasingly difficult to say where we are living now.

This dislocation is an echo of the experiential rift brought on by the industrial revolution and, more specifically, the railroads. The fractured and fast-moving landscape framed by the passenger car window positioned the subject within a new and unstable reality. Jonathan Crary notes of this shift,

> ...as observation is increasingly tied to the body in the early nineteenth century, temporality and vision become inseparable. The shifting processes of one's own subjectivity experienced in time became synonymous with the act of seeing, dissolving the Cartesian ideal of an observer completely focused on an object.[2]

The rupture between subject and object embodied here fostered what T.J. Clarke has termed an aesthetic of doubt. Cubism, the clearest expression of that aesthetic, represents the act of seeing as something disruptive and divisive and reality as a construct of signs and systems. The subject in which this doubt is embodied does not act upon the world, but simply receives it.

The subjectivity of experience is exploited in the video game—multiple perspectives allow for greater control over space and time rather than less and doubt is transformed into empowerment. Rather than focusing the dislocation of self brought on by a rapidly decomposing reality, these artists begin by breaking down their experiential world, recomposing it based on available "source code" and entering a reality of their own creation. It is a reality that toys with the doorway between the virtual and the real.

Jon Haddock's print series *Screenshots* (2000; pp. 18–19) translates iconic cultural images into the flattened isometric perspective and simplified resolution of the video game space. Images from the assassination of John F. Kennedy to *The Sound of Music* to *The Godfather* to Tiananmen Square to the Columbine shooting are rendered side by side in frozen, unemotional images, as if each was a level in the unconnected narrative space of a video game. The way in which the images are rendered bears a close resemblance to the world's best selling video game title, *The Sims* (2000), in which virtual individuals are created and played with by the user.

This translation removes subtle emotional cues from the scenes, making them strange again—virtual recreations that take time to read despite our intimate, common understanding of them. Once recognizable, the images are chilling because, culturally, we know the surrounding narrative; what happened moments before and what will happen immediately after. In Haddock's images, this "extra-diegetic narrative" is taken to the extreme as images that changed the course of modern history are presented within the artificial confines of a simulated world, removed from the context that stabilizes their cultural meaning.

The juxtaposition of images from cinematic memory with images from actual historical events equates them as dislocated images from the unreal space of memory. They are simply source images, a kind of cultural code, that Haddock "hacks" to create a simulation of a simulation of events that may or may not have actually happened. Within the recreated world, all extra-diegetic referents are equally real.

The game-related work of Cory Arcangel is based in part on revising the well-known spaces of Nintendo games from the 1980s and 1990s. His work *Super Mario Clouds*, included in the 2004 Whitney Biennial, erases all elements of Super Mario Brothers until only the blue, scrolling sky and digital clouds remain. *F1 Racing Mod* likewise removes all the interactive elements of *F1 Racing*, leaving only a strangely still, constantly advancing perspective on a highway of primary colors. By removing all of the objects from the game, Arcangel suspends both the spatial and temporal cues in this world, leaving the users stranded. In his collaborative work with Paper Rad, *Super Mario Movie* (2004), Arcangel rewrites a Super Mario cartridge into a linear narrative in which the logic of the game begins to degrade, leaving Mario in a looped, nonsensical world. Oddly, Mario's simple moving character (called a "sprite" by developers) becomes most real when his diegetic world begins to break apart. This breaking apart of the scripted world of the video game becomes an assertion of the self against the digital.

Arcangel's new work for this exhibition, *Bomb Iraq* (2005; pp. 10–11), is not based on a game that he has modified but on a homemade game, found on the hard drive of an ancient thrift-store computer.

> *i always liked to think of myself as a researcher really. i will find these old games, and then go into uncharted territory and take them apart. look at their insides. see if there is anything interesting. if so, make something out of it. if not, oh well, it is really this process which i like anyway, the end result isnt so important really. this is why i am still obsessed with picking up old computers off the street. i love to turn them on and see what they look like. what does the OS appear like? did they have any personality?*[3]

Arcangel uncovered *Bomb Iraq*, a homemade game made up of twelve "stacked" images or objects, in a computer that he purchased at a Salvation Army in Clarence, NY, near a well-to-do suburb of Buffalo. The simplicity of the game belies the complexity of its subject. Created using a simple program from the early 1990s called Hypertext, the game is made up of twelve images, each image a single page of information. When "stacked," a narrative is created in which the country of Iraq, represented here by a simple outline and text reading "Iraq," is eradicated by a bomb that morphs into an explosion of pixels. The game is played by clicking an arrow at the bottom of the page, which allows the user to move through images, one after the other. The game is a relic of the first Gulf War and, because it can only be played on this computer, itself a relic, it remains locked indefinitely within the confines of this particular machine's outdated operating language.

Each of the players, the artist, the original author of the game, the Iraqis, the soldiers, remains anonymous to the others and contained by boundaries that are geographical, technological, cultural, physical, and temporal. But boundaries, like words, are open both to interpretation and to misinterpretation. Arcangel embraces the openness of meaning and the expressive force of these contradictions in the face of containment.

Eddo Stern's *Deathstar* (2004; pp. 34–35) also draws upon found, homemade games to create a collage of a common, digital war dream, set to the soundtrack of the *Passion of the Christ*. Its brightly colored, user-created games share the same valued outcome—the death of Osama bin Laden. The primitive, violent logic of the games serves as a kind of ritualistic group performance piece in which its creators rehearse the annihilation of the idea of evil while creating a space that is safely stripped of the jarring reality of such warfare.

Brody Condon's work has focused on removing or modifying experiential cues in commercial video games to transmute their meaning. In *KarmaPhysics<Elvis* (2004; pp. 14–15), the viewer floats through a pink space with no topographical reference points or apparent gravity—the elements a user typically depends on to understand the game environment. While the forward movement along the "Z-axis" is familiar to game users, both the interactivity and the valued outcome that define the game experience have been removed. Instead, Condon has surrounded the viewer with multiple floating figures of Elvis Presley, adorned in the flamboyant attire of his late career. These figures appear to shake and gyrate in the manner that Elvis made famous. In actual fact, these figures are moving according to the death algorithm from *Unreal*, the first-person shooter game that Condon has modified for the work. In its original context, these movements are meant to convey the violent convulsions of a player who has been shot to death. By removing the accompanying sound effects and context and rewrapping the game's characters, Condon opens this movement algorithm to memory, culture, sex, and death.

Glitch art is a sub-set of video game art that focuses on existing errors in commercial video games. This is the case with *MAX PAYNE Cheats Only GALLERY* (2005; pp. 22–23), created by the two person collective JODI—Joan Heemskerk and Dirk Paesmans. The piece consists of four projections from the popular video game "Max Payne" displayed in the four corners created by a pair of intersecting walls. Unlike previous game modification-based works that JODI created, from *Quake* and *Castle Wolfenstein 3D*, their *Max Payne* repeats unmodified scenes from a mainstream adventure game.

JODI's previous computer work has often been based on deconstructing the basic functionality of the machines themselves. Their network-based works, such as *wwwwwwww.jodi.org* (1995) and *404* (1998), manipulate HTML code to create dead-ends and unintelligible information that subvert the basic promise of internet connectivity. Significantly, their recent *My%Desktop* (2002) appears to be a virus that

breaks down the host operating system by opening and moving a large number of files, but is actually the recorded output of the artists using the desktop at an accelerated rate. In this performance work, the human is the glitch.

By focusing on a series of glitches in the Max Payne game, JODI breaks down the reality of the world's appearance. Having abandoned the psychological environment of the game for a glitch-ridden corner, the force of the character shifts from that of a determined killing machine to the performance art of an aimless wanderer, swinging a virtual bat in a virtual space.

RSG's work *How To Play Warcraft* (2005; pp. 30–31) is also a performance piece based on the exploration of digital space—that of the seemingly endless, intricately developed MMORPG *World of Warcraft*. The piece documents the hands of the player as various virtual tasks are completed. The tasks are listed on an accompanying print, underlining the disconnect between the mundane physical and dramatic virtual manifestation of the same action. Significantly, the work abandons the interface of the screen in order make evident in the physical world how the self has already been drawn in and enclosed within the digital world.

And passing back through this doorway again is a reminder that in fact we migrate between worlds that borrow nothing from one another. The digital realm, grounded in sequences of 0s and 1s, remains materially distinct from the real trees-and-roots space in which it has been implanted. These artists, conditioned by video games to act upon their environments, find ways to reassert the self in this new world. Paper Rad has installed here what might be considered a microcosm of the world they have created in western Massachusetts. Products of a generation whose cultural habits and memory have been very much formed by interactive experience, they construct their own reality out of the detritus of imagination. The fallen sky of Williams' poem has been pieced back together here, creating a complete environment that is at once handmade and habitable. It is *real*. The world we live in may perhaps be bereft of witnesses, but it is anyway alive and present.

–Patricia K. Hughes

endnotes

1. Jonathan Crallis (Boston 1984), p. 290.
2. Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge; MIT Press, 1990) p. 98.
3. email with the artist, October 24, 2005.

acknowledgments

This exhibition could not have happened without the support of a number of people. Marc Glimcher's commitment to supporting the work of emerging artists is unparalleled and I am grateful to have been the beneficiary not only of his encouragement and enthusiasm but also of his directorship. I have benefited enormously from the guidance and generosity of Bernice Rose, who, simply said, sees more beautifully than anyone I know. Peter Boris' friendship and stubborn support over the years has been invaluable to me. In Charlie Spalding, I have found the best of collaborators and I am thankful especially for his unflagging good will. I am grateful also for the remarkable efforts of the staff at PaceWildenstein, in particular Andrea Bundonis, Paul Pollard, Tomo Makiura, Tucker Capparell, Motohiko Tokuta, Aimee Merchant, Jennifer Joy, Michelle Henrici, Blair Brooks, Bruce Gluck, Brian Sette, and Kenny Maxwell. The exhibition belongs, in the end, to the artists themselves, and I am exceedingly glad to have been welcomed into their conversation. Finally, and always, to Colin, my one true camerado.

Cory Arcangel

Bomb Iraq

(Homemade gulf war animation game I found on a computer I bought at the Salvation Army in Buffalo a few years back)

2005
mixed media installation
dimensions variable

ONLINE

beigerecords.com/cory/

1978
Born in Buffalo, NY

EDUCATION

2000
Bachelor of Music, Oberlin Conservatory, Oberlin, OH

SOLO EXHIBITIONS

2006
Galerie Thaddaeus Ropac, Paris, France (forthcoming June)
Team Gallery, New York, NY (forthcoming Spring)

2005
Brändström & Stene, Stockholm, Sweden, *disassembling 48k*
Migros Museum fur gegenwertkunst, Zurich, Switzerland, *Nerdzone Version 1* (with catalogue)
Galerie Thaddaeus Ropac, Salzburg, Austria, *Video Cube*
Team Gallery, New York, NY, *welcome to my ~~homepage~~ artshow!!!*

2004
FACT, Liverpool, UK, *welcome to the infinite fill zone*
LISTE, Basel, Switzerland (under the auspices of Team Gallery, (with catalogue)

SELECTED GROUP EXHIBITIONS

2006
Solomon R. Guggenheim Museum, New York, NY, *Super Cinema* (forthcoming)
University of Akron, Akron, Ohio, *Outside the Box: New Cinematic Experiences* (forthcoming January)

2005
Dallas Center for Contemporary Art, Dallas, TX, *Moving Pictures* (forthcoming, November)
The Embassy, Edinburgh, Scotland, *Collaborations*
New Museum of Contemporary Art, New York, NY, *Artbase*
Vox, centre de l'image contemporaine, Montreal, Canada
Standard, Oslo, Norway, *Start Kapital*
Carnegie Museum of Art, Pittsburgh, PA
P.S.1, New York, *Greater New York*
Herbert Read Gallery, Kent Institute of Art and Design, Canterbury, UK, *Growing up absurd* (curated by Alun Rowlands and Matt Williams)
Deitch Projects, New York, NY, *Cory Arcangel/Paperrad Project*

2004
The Banff Centre, Alberta, Canada, *Database Imaginary*
Royal Academy of Art, London, UK, *EXPANDER*, (curated by Mustafa Hulusi)
The Liverpool Biennial, Liverpool, UK, *The New York/Liverpool Project* (with catalogue)
The Moore Space, Miami, FL, *Pattern Playback*
The Whitney Museum of American Art, New York, NY, *The Whitney Biennial* (with catalogue)
Solomon R. Guggenheim Museum, New York, NY, *Seeing Double: Emulation in Theory and Practice*

2003
New Museum of Contemporary Art, New York, NY, *Killer Instinct*
Team Gallery, New York, NY, *Throwback*
Foxy Productions, Brooklyn, NY, *Blinky*

2002
American Museum of the Moving Image, New York, NY, *<ALT> Digital Media*
Daniel Reich Gallery, New York, NY, *Unknown Pleasures*

2001
Fassbender Gallery, Chicago, IL, *Interface: Exploring Possibilities*

VIDEO SCREENINGS

2003
Anthology Film Archives, New York, NY, *New York Underground Film Festival*

2002
Whitechapel Gallery, London, UK, *Rodney Graham Film Program*
Anthology Film Archives, New York, NY, *New York Underground Film Festival*

CURATION

2004
Foxy Production, New York, NY, *The Infinite Fill Group Show*

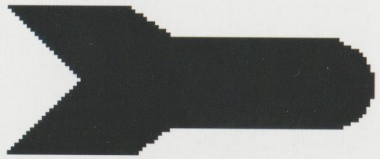
AWARDS AND GRANTS

2002
Whitney Artport gate page for May, Whitney Museum of American Art
Commission of New Radio and Performing Arts

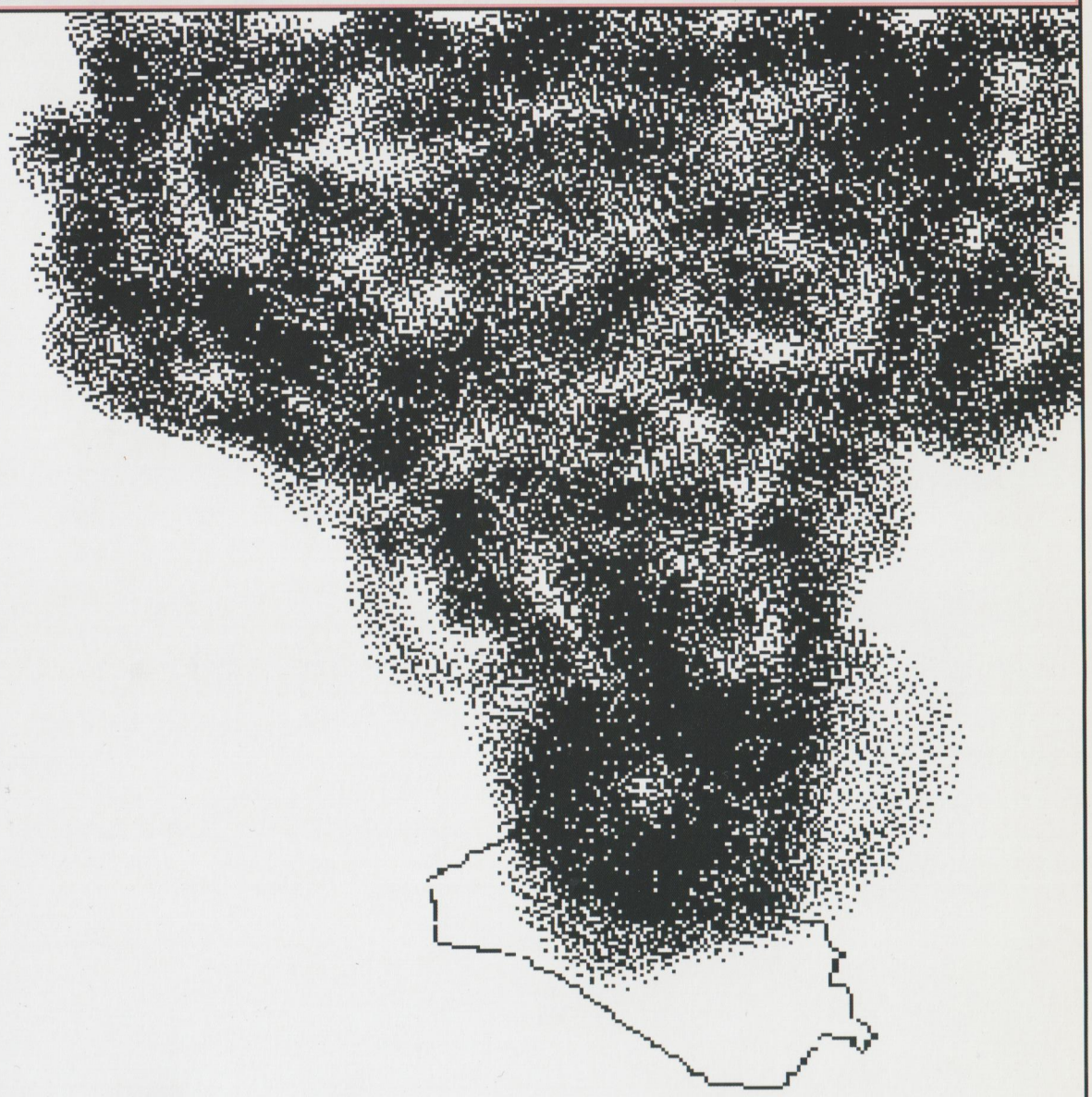
2001
NYSCA New Media Grant sponsored by Harvestworks Digital Media

2000
Commission of New Radio and Performing Arts with funding from the Jerome Foundation

BOMB IRAQ



BOMB IRAQ



Brody Condon

DeResFX.Kill(KarmaPhysics < Elvis)

2004
Computer game modification (Unreal 2003)
dimensions variable
Thanks to Matt Vitalone for Elvis Model

ONLINE

tmpspace.com

1974
Born in Nayarit, Mexico

EDUCATION

2002
MFA Visual Arts, University of California San Diego

2001
Skowhegan School of Painting and Sculpture

1997
BFA Sculpture, University of Florida

SELECTED SOLO EXHIBITIONS

2005
Virgil de Voldere Gallery, New York, NY

2004
Machine, Los Angeles, CA, *Untitled War*
Rijksakademie Van Beeldende Kunsten, The Netherlands, *Worship*

2003
The Kitchen, Chelsea, NY, *Waco Resurrection, (with C-level)*

2002
Electronic Orphanage, Los Angeles, CA, *Adam Killer*
C-Level, Los Angeles, CA, *Chinatown*

2001
Marcuse Gallery, San Diego, CA, *Half Life*

SELECTED GROUP EXHIBITIONS

2005
Stedelijke Museum, Amsterdam
Ars Electronica, Amsterdam, The Netherlands
Odapark Museum, Sittard, The Netherlands, *Living Apart Together*
Australian Center for the moving image, Melbourne, Australia, *State Of Play*
Lentos Kunstmuseum, Linz, Austria, *Just Do It*

2004
Whitney Museum of American Art, *Whitney Biennial 2004*, (with Anne-Marie Schliener)
Yerba Buena Center for the Arts, San Francisco, CA, *Bang the Machine*
PEAM 2004, Pescara, Italy
Grand Arts, Kansas City, KS, *Join Us* (with C-level)
Rotterdam Film Festival, Rotterdam, Netherlands, (with C-level)
Gertrude Contemporary Art Spaces, Melbourne, Australia, *Cult Classic*, (with C-level)

2003
Whitney Artport, *http://www.artport.whitney.org, November*
New Museum of Contemporary Art, NY, *Killer Instinct*
The Bank, Los Angeles, CA, *Method*
American Museum of the Moving Image, NY, *<ALT> DigitalMedia*
John Paynter Gallery, Newcastle, Australia, *Fragged*
Flux Factory, Queens, NY, *While You Were Playing*
The Digital Hub, Dublin, Ireland, *Exhibit4:play,* (with Anne-Marie Schliener)
Hartware-Projekte, Dortmund, Germany, *Games: Computerspiele von Kunstlerinnen*
Electrofringe, NewCastle, New South Wales
ACC Galerie, Weimar, Germany, *Get Rid of Yourself,* (with Anne-Marie Schliener)
Halle 14, Liepzig, Germany, *Get Rid of Yourself,* (with Anne-Marie Schliener)
Straight Out of Brisbane, Brisbane, Queensland
Museum of Contemporary Art, La Jolla, CA, *Becomings*
Gallerio d'Arte Contemporaneo di Siracusa, Italy, *L'oading*
Chicago Cultural Center/MCA, Chicago, IL, *Version>03 Technotopia vs. Technopocolypse*
Permian Media Art Festival, West Ural, Russia, *Machinista*
Next Art Festival, Orlando, FL, *Provocations*

2002
Edith-Ruß-Haus for Media Art, Oldenburg, Germany, *Gamerlounge*
Herbst Exhibition Hall, San Francisco, *New Fangle,* (with Anne-Marie Schliener)
Violens' 2.0 - Computer Space Festival, Sofia, Bulgaria
Violens' Festival, Tabor, Czech Republic
Violate Nature, Morongo Valley, CA
Oslo Art Academy, Oslo, Norway, *2001 Glitch*
Space Untitled, NY, *Flauma: Series for Non-Architecture*
SelectParks, *http://www.selectparks.net*

AWARDS

2004
Visiting Artist, Rijksakademie Van Beeldende Kunsten, Amsterdam

2002
Franklin Furnace, Future of the Present 2003 Grant/Residency, New York
Visiting Artist, Central Nationality Minorities University, Beijing

my life is a vast ghetto littered with neotolkien elves, eight-barrel rocket launchers, endless hordes of faceless muscle-bound goons, armor-cum-lingerie, the seven artifacts of the evil overlord, a billion overacted cut scenes, terrorists-du-jour, neogeiger aliens, hovertanks, troglodytes, vampires, and +7 potions of healing; all set in a neo post-industrial steam-cyberpunk castle with teleportals and elevators and platform puzzles in every room. There I am an undercover half-ogre sorcerer carrying a vorpal six-barrel chain gun while riding a Harley into the roman coliseum to battle a cyborg lion controlled by a ghost emperor, which is actually a time traveling nanobot AI, battling for domination over a fictional kingdom that exists only in the minds of mutant siamese twins.

Jon Haddock

Screenshots

2000
Chromogenic color prints from digital files
34 5/8 x 40" each
Courtesy Howard House Gallery, Seattle

ONLINE

whitelead.com/jrh/

1960
Born in Tempe, AZ

EDUCATION

1991
University of Iowa, Iowa City, Iowa, MFA

1990
University of Iowa, Iowa City, Iowa, MA

1986
Arizona State University, Tempe, Arizona, BFA

SOLO EXHIBITIONS

2003
Howard House, Seattle, WA ,*The Death of Reason*
Howard House, Seattle, WA, *Screenshots*
Arizona State University Art Museum Experimental Gallery at Matthews Center, Tempe, AZ, *Screenshots: A Project by Jon Haddock* for *No Absolutes*
Roberts & Tilton Gallery, Los Angeles, CA, *Modifications*

1999
Howard House, Seattle WA, *Homemade*

1991
Drewlowe Gallery, University of Iowa, Iowa City, IA, *Robot Prince*

GROUP EXHIBITIONS

2002
Princeton University, Thomas Y. Levin, curator, *Anxious Omniscience: The Aesthetic Politics of the Arts of Surveillance*

2001
Zentrum für Kunst und Medientechnologie, Karlsuhe, Germany. curated by Thomas Y. Levin, *CTRL [Space] – Rhetorics of Surveillance from Bentham to Big Brother*
Howard House, Seattle, WA, curated by Billy Howard, *Byte-bi-Byte: Digital Art from Coast to Coast*
Phoenix Art Museum, Phoenix, AZ curated by Brady Roberts, *Phoenix Triannial 2001*
Laguna Art Museum, Laguna Beach, curated by Tyler Stallings, *Cyborg Manifesto, or The Joy of Artifice*
Whitney Museum of American Art, New York, curated by Lawrence Rinder, *Bitstream: Art in the Digital Age*

1999
Howard House, Seattle, WA, *Air Hockey*
Rena Bransten, San Francisco, CA, curated by Robin Moll, *Not There*

1997
Lead Gallery Annex, Seattle, WA, *Too Small (To Stand on Their Own)*

1992
Ashtabula Art Center, Ashtabula, OH, *R.K. Merritt / Jon Haddock*

1991
Paul Watkins Gallery, Winona State University, Winona, MN, *Recent Drawings: Works by Regional Graduates 1991*
Museum of Art, University of Iowa, Iowa City, IA, *MFA Thesis Exhibition*
Johnson County Arts Center, Iowa City, IA, *TEH*

1990
Drewlowe Gallery, University of Iowa, Iowa City, IA, *Three Perfectly Normal People Behaving in a Perfectly Normal Fashion*
Bookstore Gallery, University of Iowa, Iowa City, IA, *Evil Twin*

AWARDS

2000
Arizona Commission on the Arts Grant

1990
Lynch-Peltzer Fellowship for Painting, University of Iowa, Iowa City, IA
Graduate Teaching Fellowship, University of Iowa, Iowa City, IA

1989
Madison Tuition Scholarship, University of Iowa, Iowa City, IA

JODI

MAX PAYNE Cheats Only GALLERY

2004
4 channel DVD installation
dimensions variable

ONLINE

jodi.org

1968
Joan Heemskerk born in Kaatsheue, The Netherlands

1965
Dirk Paesmans born in Brussels, Belgium

SOLO EXHIBITIONS

2005
MonteVideo, Amsterdam, *World Wide Wrong*
Museo Tamayo, Mexico City, *404.*

2004
Espace Gantner Bourogne, *DEMO%MODE*
Spacex, Exeter, *Computing 101B*
FACT, Liverpool, *Computing 101B*

2003
Mediamatic, Amsterdam, *My%Desktop*
Electrohype-ROM, Malmo, *10 Programs in Basic*
Eyebeam, New York, *Install.exe.*
Buro Friedrich, Berlin, *Install.exe.*

2002
Plug-in, Basel, *Install.exe.*

2000
Quadrum, Lisboa, *CTRL-SPACE*
Mu, Eindhoven, *CTRL-SPACE*

GROUP EXHIBITIONS

2004
National Taiwan Museum of Fine Arts, *Navigator: Digital Art in the Making*
Guggenheim Museum, New York, *Seeing Double*
MediaLab, Madrid, *Banquet_05*
SFMOMA, San Francisco, *Defunct*
Ostbahnhof Berlin, *Lautloses Irren*

2003
Hartware medienkunstverein, Dortmund, *Games*

2001
CCA, Glasgow, *Words and Things*
Stedelijk Museum, Amsterdam, *FoReal*

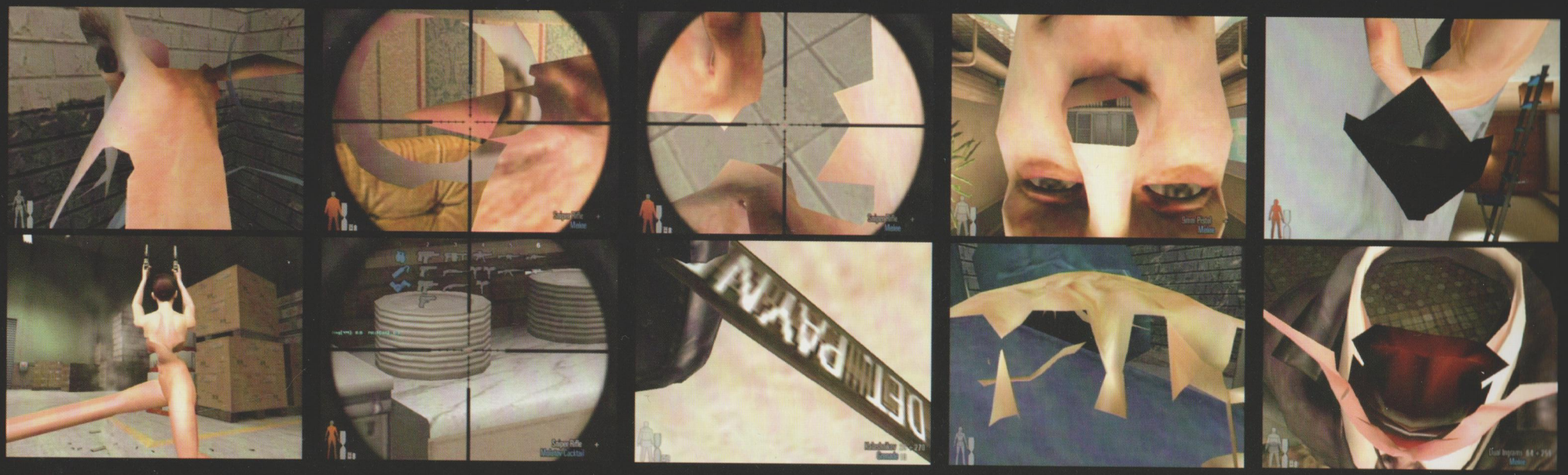
2000
ZKM Karlsruhe, *net_condition*

1999
Kunsthalle Mucsarnok Budapest, *Perspectiva*

1997
Kassel, Germany, *Documenta X*
Postmasters, New York, *Mac Classics (the immaculate machines)*

CATALOGUES

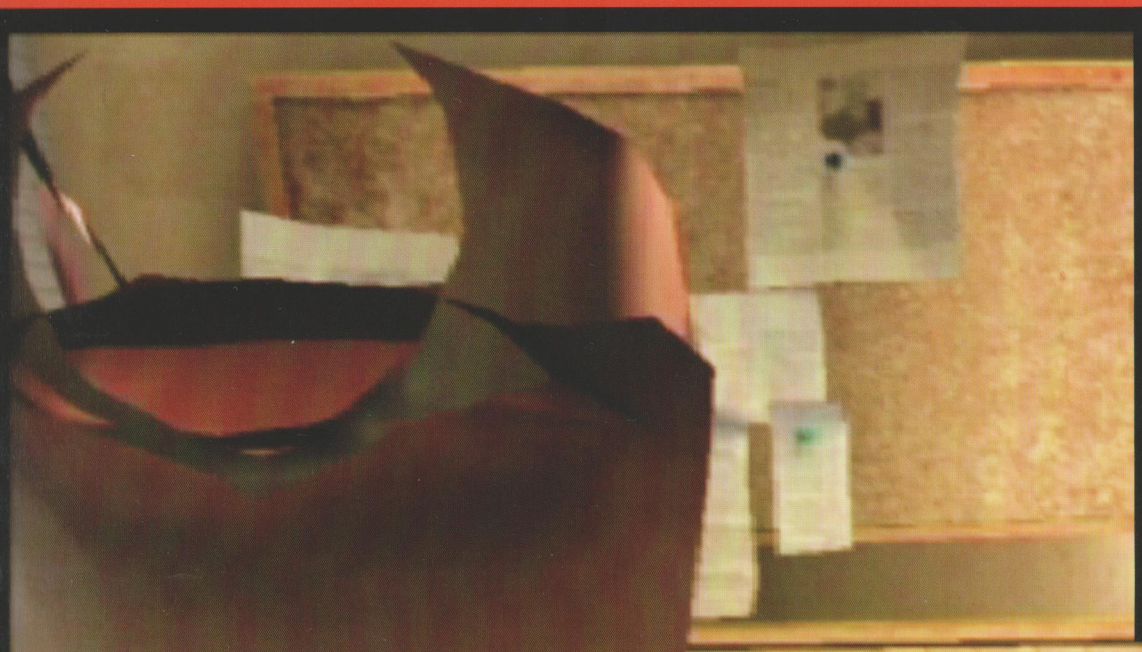
Computing 101B. FACT (ed.)Michael Connor
Install.exe Christoph Merian Verlag
Spam%Spam Les Cahiers del´espace
N51 51.998 E426.542 Route (ed.)Theo Tegelaers



MAX PAYNE™ Cheats Only GALLERY

THE CHEAT CODES ARE ALL THE TOOLS YOU NEED . . . TO DO THINGS EVEN THE GAME'S PROGRAMMERS NEVER ANTICIPATED!

***This product Is NOT endorsed or approved by Rockstar Games, Remedy or Sony**



MAX PAYNE™ Cheats (Mac)
Hold down the Option and "D" keys on your keyboard and launch the game.
You'll hear a beep if you did it correctly.
Click the picture of Max, in the game configuration dialog box.
Click the boxes next to "Developer Mode" and "Developer Keys"
While you're playing, Press the "F12" key, to bring up a console.
Enter a code and Press "Return" to activate it.

GOD - Become invulnerable
MORTAL - Become vulnerable again
GETALLWEAPONS - Every weapon available
GETINFINITEAMMO - Have infinite ammo
NOCLIP - Walk through walls
GETBULLETTIME - Replenish bullet time
SHOWFPS - Show framerate

MAX PAYNE™ Cheats (Windows)
Create a shortcut to the game's exe file.
"C:\Program Files\Rockstar Games\Max Payne 2\MaxPayne2.exe" -developer
Then run the game. Press "~" to bring down the console.
Enter the following cheats:
CODER - God mode, all weapons, inifinite ammo
GOD - God Mode
MORTAL - Disable god mod
GETALLWEAPONS - Get all weapons
SHOWFPS - Show fps rate
SHOWEXTENDEDFPS - Show extended fps rate
JUMP10 - Jump 10 high
JUMP20 - Jump 20 high
JUMP30 - Jump 30 high
SHOWHUD - Turn on HUD
HELP - More debug commands

Create a shortcut to the game's exe file.
"C:\Program Files\Rockstar Games\Max Payne 2\MaxPayne2.exe" -developerkeys
[F3] - Cycle through 3 camera modes
[Page Up] - Cycle mesh up
[Home] - Increase game speed
[End] - Decrease game speed
[Insert] - Teleport to next start point
[F11] - Toggle statistics
[F12] - Open console

Paper Rad

Gifs VS Sprites

2005
2 channel video installation with wallpaper
dimensions variable

ONLINE

paperrad.org
tuxdog.org

1997
Jacob Ciocci borrn in Pittsburgh, PA

1976
Jessica Ciocci born in Pittsburgh, PA

1977
Benjamin Jones born in Lexington, KY

EDUCATION

Jacob Ciocci, BA Computer Science, Art, Oberlin College, MFA Carnegie Mellon University
Jessica Ciocci, BA, Psychology, Art, Wellesley College
Benjamin Jones, Massachusetts College of Art

SOLO EXHIBITIONS

2005
Space1026, Philadelphia, PA, *Mixtape Clubhouse*
Foxy Production, New York, NY, *D.I.Why?* (Ben Jones)
Deitch Projects, New York, NY, *SuperMarioMovie* (BEIGE/Paper Rad)

2004
Foxy Production, New York, NY. *3D*
3 Rivers Arts Festival, Pittsburgh, PA, *Troll Haven*
store-front installation

2002
Bathroom Gallery, Halifax, Nova Scotia, Canada, *Paper Rad: 10, Canada: 0*

SELECTED GROUP EXHIBITIONS AND SCREENINGS

2005
American Museum of the Moving Image, New York, *Gumby's New Mix Tape*
Willy Wonka, Inc. Oslo, Norway, *WITH US AGAINST REALITY, OR AGAINST US!*
Galleri S.E, Bergen, Norway, *WITH US AGAINST REALITY, OR AGAINST US!*
New Museum of Contemporary Art, New York, NY, *Rhizome ArtBase 101 "extreme animalz: the movie: part 1"* with Matt Barton
Atilier Frankfurt Gallery, Frankfurt, Germany, *Stay Warm*
Samson Projects, Boston, MA, *OpElsh*
Dirt Palace, Providence, RI., *Wmbf Bmefst Wemsftern*
Space Gallery, Pittsburgh, PA, *Miracles*
Deitch Projects, New York, NY, *Tedious Limbs*
Compact/Space, Los Angeles, CA, *Whoever Sees This Will Live Forever*
25 emerging artists, Phillips de Pury, New York, NY, *The Art Review 25*
Armory Show, New York, NY, *EAI presents Paper Rad*
Carnegie Arts Center, North Tonawanda, NY, *Reverse Engineers*

2004
Bergdorf Goodman, New York, NY, curated by Scenic in conjunction with Paul Butler and the othergallery, *Collage Party*
Horse Hospital Gallery, London, *Big Hand at the Dice Game*
Three Rivers Arts Festival Gallery, Pittsburgh, PA, *Daydream Nation*
The Liverpool Biennial Liverpool, UK
Ronald Feldman Gallery, New York, NY, *Face Off*
Worm Hole Laboratory at Rocket Projects Gallery, Miami, FL, *Abracadabra*
Exit Art, New York, *public.exe*
Electronic Arts Intermix (EAI), New York, NY, *tuxdog.org*
Internationale Kurzfilmtage, Oberhausen, Germany, curated by Astria Suparak for The 50th anniversary of Internationale, *Let's Get Tested*
Chicago, IL, *Stray Show*
Gavin Brown's enterprise at Passerby, New York, NY, *Drunk vs. Stoned*
SSNova, Cincinnati, OH, (Beautiful Losers satellite show, in conjunction with the Cincinnati Contemporary Art Center) *Beaver College*
Antioch College, Yellow Springs, OH, *Reverse Engineers*
Creative Alliance, Baltimore, MD, In conjunction with Maryland Institute College of Art, *Shazam: Contemporary Artists and the Influence of Comics*
KC Belgie, Hasselt, Belgium, *(K-RAA-K)3 Festival*
Traveling group show curated by Frankie Martin, with stops at Stray Show, Chicago, and Ocularis, Brooklyn and more, *Golden Limo*
Traveling exhibition of hand-made book-stuffed doll across US and Canada, *Project Bookmobile: Spring/Summer Tour 2004*
Traveling exhibition of artist-made t-shirts at various locations including Art Basel & NADA art fair, Miami, FL and San Francisco, CA. (Curated by Jose Diaz, Worm Hole Laboratory), *T's 4 Me 2 Wear & U 2 C Tour*

2003
Contemporary Museum, Honolulu, *New Counter-Media-Culture*
Tate Britain, London, curated by Foxy Production, *Blinky 2: The Screening*
Institute of Contemporary Art, London, screening, curated by Lauren Cornell and Lina Dzuverovic-Russell, *Radical Entertainment*
Deitch Projects, New York (screenings and live performance curated by Paper Rad/BEIGE), *Another Bad Creation*
Anthology Film Archives, New York, NY, video screening and performance by Paper Rad's Extreme Animals, *Psyche-Out 2k3*
Ocularis Cinema, Brooklyn NY, screening, curated by Lauren Cornell, *The Platinum Tapes*
Foxy Production, Brooklyn, NY, *Blinky*
Chicago, IL (presented by Milhaus Collective), *The Stray Show*
Various locations, exhibition of handmade art/books across US and Canada, *Project: Bookmobile: Spring/Summer Tour 2003*
Buddy Gallery, Chicago, IL, screening and live performance by Extreme Animals, *Select Media Festival 03*
Space1026, Philadelphia, PA, *Paper Rodeo Freak Zone*
University of Wisconsin Union Theater, Madison, WI, *Burn In*
Future Tenant Gallery, Pittsburgh, PA, *A Smiling Hunger*
Your Face Gallery, Kansas City, MO, *No Assholes Allowed*
School of the Art Institute, Chicago, IL, screening of collaborative animation with Forcefield, *What Forcefield Was*
IAE (International Arts Group Exposition 2003), Portland, OR
turbulence.org, New York, NY, *Save The Raves*
Spector Gallery, Philadelphia, PA,collaborative drawings with Andrew Jeffrey Wright and exhibition of Paper Rad videos on limited edition compilation VHS tape, *Andrew Jeffrey Wright: De 'Classe*

2002
John Connelly Presents, New York, NY, *The Bedroom Show*
Various locations (exhibition of self-published comics) across US and Canada, *Project: Bookmobile: Spring/Summer Tour 2002*
SSNOVA, Cincinnati, OH, *Bear in Mind*
ONI Gallery, Boston, MA, *Boston Underground Film Festival*
Daniel Reich Gallery, New York, NY, *Unknown Pleasures*

2001
Washington Street Arts Center, Somerville, MA, *Somerville Comix Festival* Massachusetts College of Art, Boston, MA, *Boston CyberArts Festival*
Columbus Theater, Providence, RI, *Picture Start Film Series*

CURATORIAL WORK

2004
Liverpool Biennial, Liverpool, UK. 2004, *What's Up Now*
Flywheel, Easthampton, MA. 2004, *Microrave*

2003
Deitch Projects, New York, NY, screenings and live performance curated by Paper Rad/BEIGE, *Another Bad Creation*

SELECTED PUBLICATIONS

2005
Paper Rad, BJ and Da Dogs: 224 pg color, available September 2005, Picture Box Inc., New York, NY.
Dear New Girl or Whatever Your Name Is: collection of art inspired by school notes found, edited & published by McSweeney's, CA.
Live Through This, edited by Jeffrey Deitch and Kathy Grayson, Deitch Projects, New York, NY.

2004
Kramer's Ergot 5: Compilation of comics, Avodah Books, Beverly Hills, CA.
Black, White, and Read All Over: free open-source newsprint by Paper Rad. Commisioned for "Public.exe" at Exit Art, New York, NY.
Cartoon Workshop/Art World: hand-made self-published collaborative drawing book made at Headlands Center for the Arts, Sausalito, CA.

2003
Kramer's Ergot 4: compilation of drawings & comics, Avodah Books, Beverly Hills, CA.
Howard the Duck: 300 unique individually bound collaborative hand-drawn books with 3 CD-R, Easthampton, MA.
Salon Selectives: 300 hand-made, hand drawn collaborative book with Here-See, Baltimore, MD.

2002
Wish U Were Here: 300 unique collaborative hand-made, hand drawn books, Easthampton, MA.

2001
Paper Rad#1: 300 collaborative hand-made, hand-drawn books, Boston, MA.
Pony Tail of Tears: 300 collaborative hand-made, hand-drawn books, Boston, MA.
Pizza Party: 300 collaborative hand-made, hand drawn books, Boston, MA.
Rhyme Crimes/Poetry in Motion 1-2: 300 collaborative hand-made, hand-written books, Boston, MA.
Trash Zines: 300 unique collaborative hand-made, hand-drawn, collaged books, Boston, MA (2001-present).
Paper Rodeo: newsprint collection of drawings and comics printed in Providence, RI (2001-present).

SELECTED RECORDINGS

2005
P-UNIT: 20 minute video mix distributed by EAI, New York, NY.
SBAZZ 12": vinyl record by Extreme Animals on FrequeNC Records, Chapel Hill, NC.

2004
Pick a Winner: compilation DVD of animations and music videos, Load Records, Providence. RI.

2003
Videos De Rad: 10 minute DVD supplement to interview in Select Magazine 5, Chicago, IL.
ROTFLOL: rolling on the floor laughing out loud": 7" record on Autumn Records, Chicago, IL

2002
PJVIDZ#1: 30 minute video mix distributed by EAI, New York, NY.

Paper Rad
Gifs VS Sprites
2005
computer art

RSG

How to Play Warcraft (RSG-WOW)

2005
DVD, Ultrachrome print
print: 42 x 60"
overall insalled dimensions variable

ONLINE

itserve.cc.ed.nyu.edu/RSG/

SELECTED EXHIBITIONS

2005
Smack Mellon, Brooklyn, NY, *Multiplex 2*
Embassy Gallery, Edinburgh, Scotland, *Teaming*
PaceWildenstein, New York, *Logical Conclusions*
Museolaboratoria, Città Sant'Angelo, Italy, *La Linea Sottile – Logiche dell'Invisibile*

2004
Beall Center for Art and Technology, University of California, Irvine, *ALT + CTRL*
SF Camerawork, San Francisco, *Pop_Remix*
Transmediale Festival, Berlin, *Fly! Utopia*
La Vilette Numérique 2004, Paris

2003
ICA, London, *Radical Entertainment Season*
Whitney Museum of American Art, New York, NY, *Whitney Artport*
Ars Electronica 2003, Linz, Austria
World Financial Center, New York, NY, *Vectors: Digital Art of Our Time*

2002
Whitney Museum of American Art, New York, NY, *Whitney Artport*
Eyebeam, New York, NY, *Carnivore*
Ars Electronica 2002, Linz, Austria
Intercommunication Center, Tokyo, *art.bit collection*
White Columns, New York, NY, *Carnivore*
New Museum, New York, NY, *OPEN_SOURCE_ART_HACK*
Transmediale Festival, Berlin, *go public!*
Princeton Art Museum, Princeton, NJ, *Anxious Omniscience: Surveillance and Contemporary Cultural Practice*

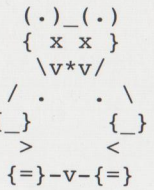
2001
The Chapman Gallery, University of Salford, Manchester
Moving Image Gallery, New York, NY, *net.ephemera*

(11 min, 16 sec)
l Sneed

```
-+-----------o
             !
er, 55 Copper !
 loth         !
lecked Gloves !
Mail Vest     !
              :
              .
```

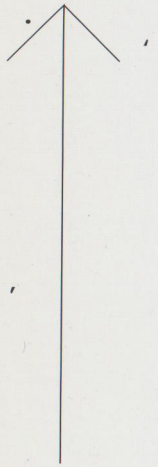
Step 35 (12 min, 55 sec)
kill Goblin Woodcarver

```
     o----------o
     ! Loot:    !
     ! 36 Copper !
     :          :
     .          .
```



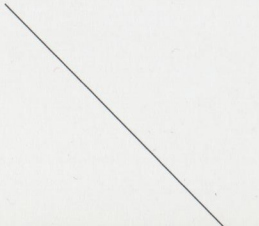
Step 41 (15 min, 20 sec)
kill Goblin Craftsman

```
o---------------------------------o
! Loot:                          !
! 91 Copper                      !
! Linen Cloth                    !
! Soldier's Gauntlets of the Bear !
:                        +       :
.                                .
```



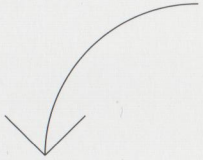
Step 82 (36 min, 50 sec)
kill Defias Squallshaper

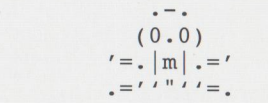
```
     o----------o
     ! Loot:    !
```



kill Goblin Shipbuilder

```
o--------------------o
! Loot:              !
! 1 Silver, 25 Copper !
! 3 Wool Cloth       !
! Canvas Shoes       !
:                    :
.                    .
```





Step 64 (25 min, 9 sec)

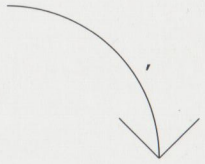
kill Defias Pirate

```
o-----------o
! Loot:     !
! 66 Copper !
:           :
.           .
```

Step 65 (25 min, 33 sec)

kill Defias Pirate

```
o--------------------o
! Loot:              !
! 1 Silver, 5 Copper !
! 4 Wool Cloth       !
! Ornamental Mace    !
:                    :
.                    .
```



```
# Date: October 21, 2005
# Data file: lolo-deadmines.lua
#     (shows 'looting' only)
# Character name: Lololo
# Instance: Deadmines
# Group size: 1
# Time: 48 min
```

Eddo Stern

Deathstar

Salivating martyrs impale a double edged boast
1001 deaths animate your minions and ghost
Die with a passion you Monster Or Beast
Roast Deathstar, Roast!

2004
DVD

ONLINE

eddostern.com

1972
Born in Tel Aviv, Israel

EDUCATION

2000
MFA California Institute of the Arts (Art/Integrated Media)

1997
BA/BS University of California at Santa Cruz

SELECTED EXHIBITIONS

2003
Postmasters Gallery, New York, *GodsEye*
Andrea Rosen Gallery, New York, *In Context, A running Program*
Institute of Contemporary Art (ICA), London, UK, *Radical Entertainment*
The Foundation for Art & Creative Technology (FACT), Liverpool, UK, *War Stories*
Ronald Feldman Gallery, New York, NY, *American Dream*
Center for Curatorial Studies, Bard College, New York, NY, *TechnoSkeptic*
Adelaide International Film Festival, Adelaide, Australia
DAC, Melbourne, Australia, *Streamingworlds*
Mixture Gallery, Houston, TX, *Cockfight Arena*

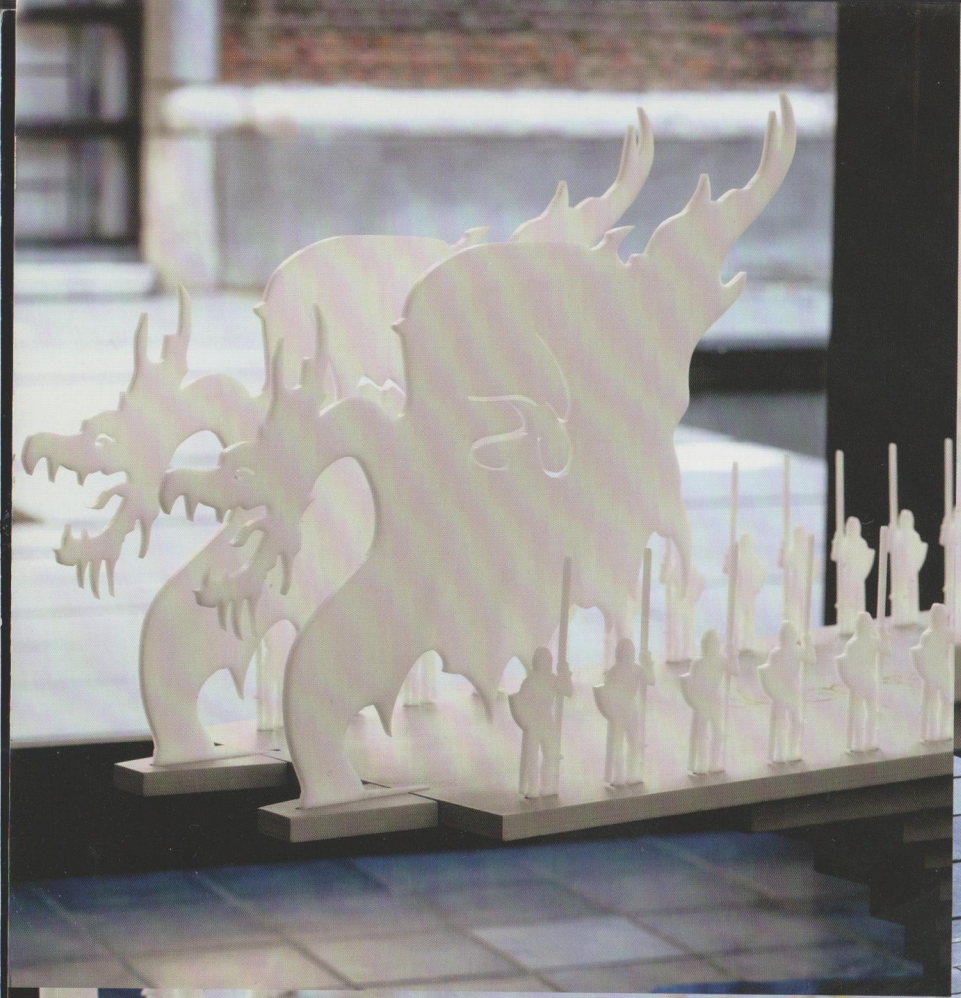
2002
Center for Contemporary Art, Tel Aviv, Israel ZKM , *1st International Video Biennial*
"The 50 Best"(TV Broadcast on ZDF and ARTE), ZKM, *International Media Award* Edith Russ Haus for New Media, Oldenberg, Karlsrue, *Germany Games Lounge*
Germany Acre Festival, Acre, Israel, *The Funeral Home* (curated by Dennis Cooper), Marc Foxx Gallery, Los Angeles, CA *EXPLORA*
Pollack Gallery, Tel Aviv, Israel
Electrofringe Festival, Newcastle, Australia
LA Freewaves (Organizer/Curator C-level Memefest), Los Angeles, CA
Silverlake Fringe Festival, Los Angeles, CA
Southern California Institute of Architecture, SCIARC, Los Angeles, CA, *Genius Loci*

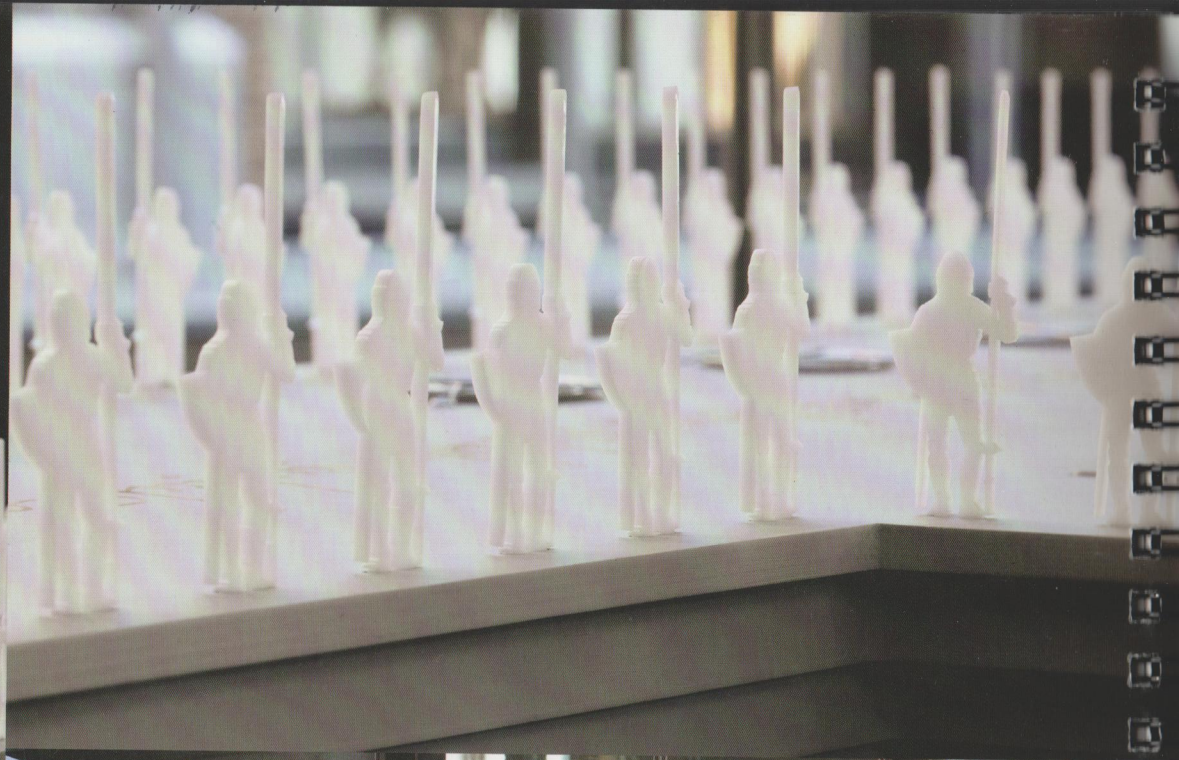
2001
Museum Ludwig, Koln, Germany, *Night Vision*
Center for I?image Contemporary, Saint-Gervais Geneva, Switzerland, *La truth is Ailleurs*
Cube Cinema, Bristol, UK, *Tech_2 Festival*
Bonner Kinemathek, Bonn, Germany, *Israeli Film Festival*
SMART Project Space, Amsterdam, Netherlands, curated by Steve Reinke, *Seltzer Pants*
Outfest-Platinum Oasis, Los Angeles, CA
C-Level, Los Angeles, CA, *Tekken Torture Tournament*
Internationales Bochumer Videofestival, Bochum, Germany
VIII Festival Art Video de Casablanca, Casablanca, Morroco
C-Level, Los Angeles, CA, *C-Level Inaugural Screening*

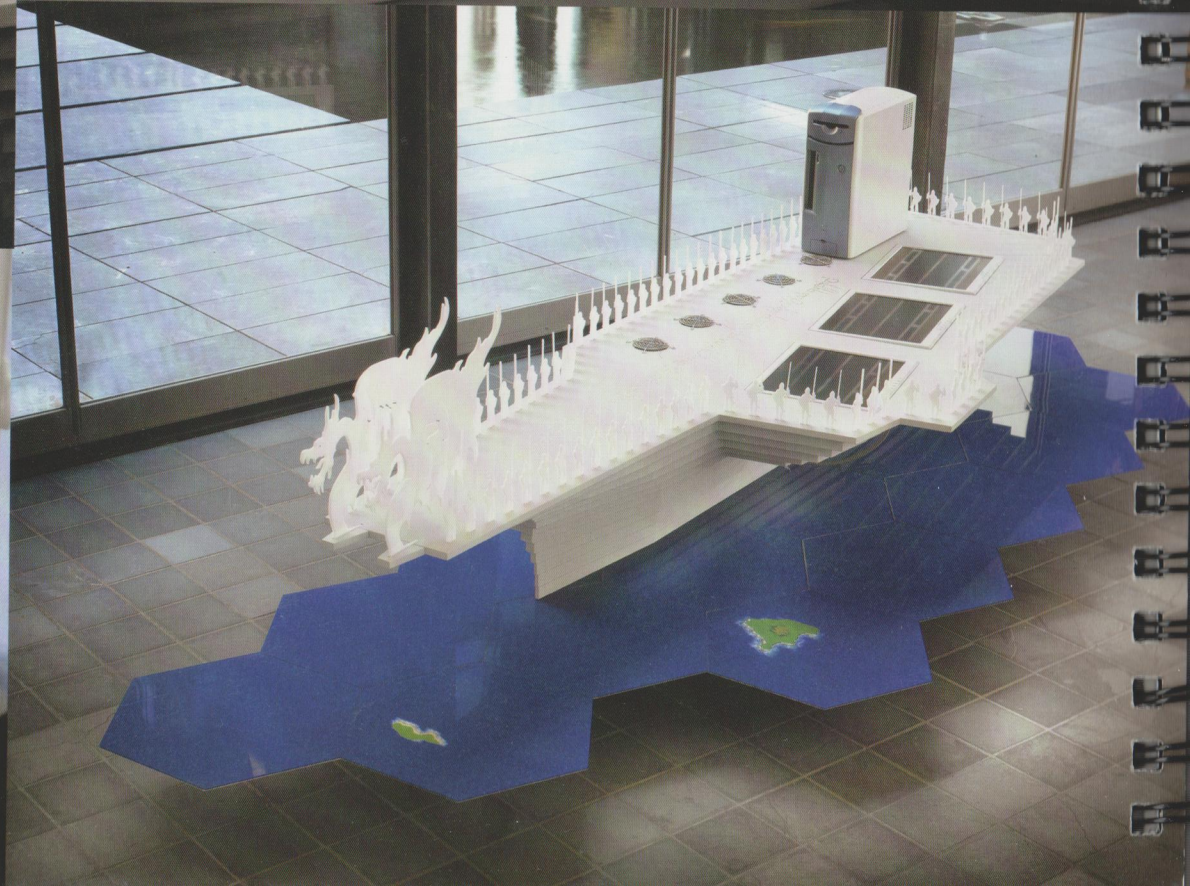
2000
Walker Arts Center, Minneapolis, MN, *Lets Entertain/Art Entertainment Network*
Beall Center for Art and Technology, *SHIFT-CTRL: Computers, Games and Art* University Art Gallery, University of California, Irvine, CA
International Festival of Art and Technology, Athens, Greece, *Medi@terra 2000*
LA Freewaves Festival, Los Angeles, CA
Tijuana Bordercamp/BorderHack, Tijuana, Mexico
Centre de Cultura Contemporania, Barcelona, Spain, *III Muestra Internacional de Video Inderpendientte*
Espacio de Cultual El Tanque, Canarie Islands, Spain
Side Street Projects, Los Angeles, CA, *New Media Visionaries*
ARGOS, Brussels, Belgium, *Attack (Retreat)*
California Institute of the Arts, Valencia, CA, *No Synonym for Your Nostalgia*

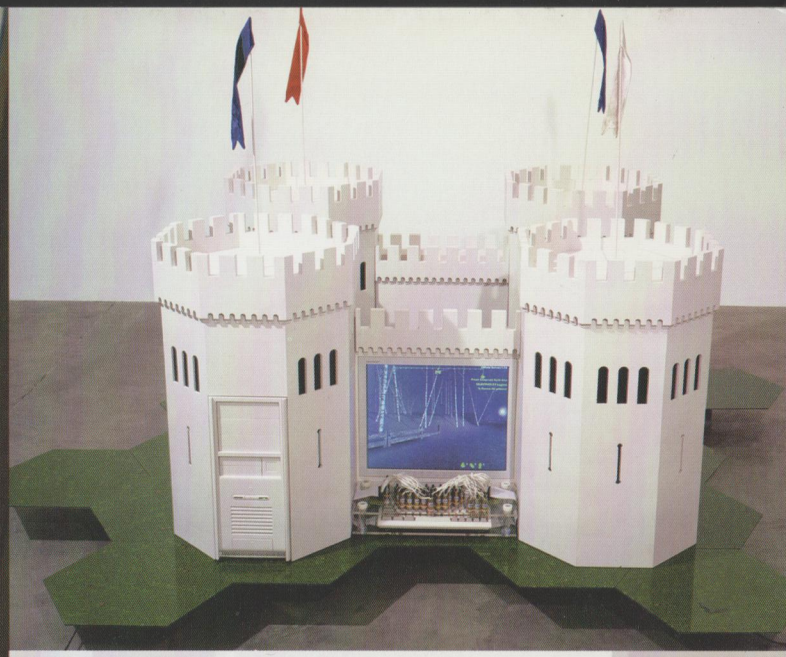
1999
Kunsthalle Dusseldorf, Dusseldorf, Germany, *HEAVEN*
Tate Gallery, Liverpool, UK
Art Center, Pasadena, CA, *Ply*
California Institute of the Arts, Valencia, CA, *RUNNERS*
IMLA, Bradbury Building, Los Angeles, CA

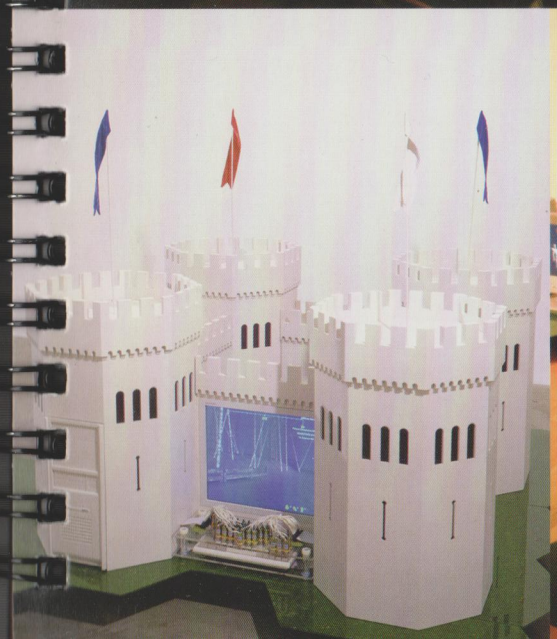
1998
Rachel Research Center, Rachel, NV, *Area 51 Landscape Paintings*
Works Gallery, San Jose, CA, *French Philosophers Dinner*











(Official Server) 1.7.0
North Forest
OBJECTIVES (F4 toggles)
*A: Rescue the prisoner

→ → CHECK LIST → → → → →

pages 10–11

Cory Arcangel

Bomb Iraq
(Homemade gulf war animation game I found on a computer I bought at the Salvation Army in Buffalo a few years back)

2005
mixed media installation
dimensions variable

pages 14–15

Brody Condon

DeResFX.Kill(KarmaPhysics < Elvis)

2005
Computer game modification (Unreal 2003)
dimensions variable
Thanks to Matt Vitalone for Elvis Model

pages 18–19

Jon Haddock

Screenshots

2000
Chromogenic color prints from digital files
34 5/8 x 40", each
Courtesy Howard House Gallery, Seattle

pages 22–23

JODI

MAX PAYNE Cheats Only GALLERY

2004
4 channel DVD installation
dimensions variable

pages 26–27

Paper Rad

Gifs VS Sprites

2005
2 channel video installation with wallpaper
dimensions variable

pages 30–31

RSG

How to Play Warcraft (RSG-WOW)

2005
DVD, Ultrachrome print
print: 42 x 60"
overall installed dimensions variable

pages 34–35

Eddo Stern

Deathstar
Salivating martyrs impale a double edged boast
1001 deaths animate your minions and ghost
Die with a passion you Monster Or Beast
Roast Deathstar, Roast!

2004
DVD

Catalogue © 2005 PaceWildenstein
Works by Cory Arcangel © 2005 Cory Arcangel
Works by Brody Condon © 2005 Brody Condon
Works by Jon Haddock © 2005 Jon Haddock
Works by JODI © 2005 JODI
Works by Paper Rad © 2005 Paper Rad
Works by RSG © 2005 RSG
Works by Eddo Stern © 2005 Eddo Stern
Essay © 2005 Patricia Hughes

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Production: Paul Pollard, Tucker Capparell
Color correction: Motohiko Tokuta
Printing: Meridian Printing, East Greenwich, Rhode Island

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